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consequently read with difficulty. The experiment is most successful upon deaf-mutes; since they are more accustomed by their peculiar condition to interpret mouth movements by sight alone than are normal individuals. Mr. Demeny expresses the hope that the zootrope, improved and perfected, may be of great value in their education.

F. TRACY.

Univ. of Toronto.

HENSEN, *Die Harmonie in den Vocalen*, Zt. f. Biol. 1891, XXVIII. 39.

HENSEN, *Nachtrag zu dem Aufsatz: Die Harmonie in den Vocalen*, Zt. f. Biol. 1891, XXVIII. 227.

The problem proposed is: why is this fundamental tone always absent in the case of vowels produced in singing? Hensen imitates the arrangement of the pharynx and the mouth by a reed-pipe in connection with a resonator. The pipe sounds only with a certain pressure of air. If the resonator is brought into connection with the pipe while the air-pressure is still too small to cause the pipe to sound, the tone of the resonator is heard; as soon, however, as the pressure is great enough for the pipe to sound, the resonator tone ceases. The experiment can be tried in another way. The resonator is held to the ear; its own tone ceases as soon as the pipe sounds. Brought into connection with a manometric flame, and made to vibrate by an appropriate tuning-fork, the resonator shows its tone; but as soon as the pipe is sounded the resonator does not respond unless both are arranged for the same tone. These experiments all seem to prove that a sounding column of air, such as that in the buccal cavity, is incapable of bringing out the tone of the cavity in which it is contained in addition to the tone impressed upon it. The latter part of the former article of Hensen's and the whole of the second one are occupied by a discussion with Hermann.

E. W. SCRIPTURE.

JASTROW, *The Natural History of Analogy*; Address before the Section of Anthropology, American Association for the Advancement of Science, at the Washington Meeting, August 1891. Salem, Mass., 1891, pp. 23.

Prof. Jastrow's address serves to show the close relationship which exists between anthropology and psychology and to emphasize the importance of studies in the field of psychical anthropology. "Deeper than the language of words and underlying their use and formation is the habit of comparing object with object, of tracing resemblances and noting contrasts. It would seem that in the savage's use of this process there is lacking the distinction between the resemblances inherent in the objects and those originating in the mode of viewing them; subject and object are still merged in a vaguer realm of thought, where myth and science, poetical fiction and evident fact mingle without let or hindrance." Prof. Jastrow proceeds to illustrate, by examples selected from all over the world, "the rôle that analogy plays in primitive circles, the essential influence it exerts over thoughts and customs in the early history of mankind." Witchery and sorcery, cannibalism, magic, astrology, dream-interpretation, name giving, etc., are shown to rest upon a general basis of analogy. Reasoning by analogy is next considered. Its use by children, in dream-interpretation, in astrology, in the doctrines of sympathy and of signatures, folk-medicine and the like is indicated. The general conclusions are: "Analogies which are but fancies to us were to men of past ages reality (Tylor)." The principle that what was once the serious occupation of men becomes in more advanced stages of culture the play of children, or is reduced from seriousness to mere amusement, finds illustrations in

the mental as in the material world. "The formidable and trusted argument by analogy finds its proper field in riddles and puns." "In such exercises of fancy we are employing the same faculties that our ancestors used in arriving at the customs and beliefs that we have been considering. The laws governing the progress of industrial arts, of mechanical inventions and social institutions seem thus to find equally ready application to the evolution of habits and customs in the mental world."

A. F. CHAMBERLAIN.

PILO MARIO, *Il piacere estetico eola fisiologia del bello*, Riv. di filos. scient. 1891 (2) X. 599, 667.

Pilo insists on the popular definition of the beautiful—that which pleases—and shows that other definitions, especially Mantegazza's, can be reduced to this. Genetically speaking, beauty begets beauty, whether the suggestion be of the present or of the past. The impression produced by the simultaneous action of various æsthetic forces is not their simple sum, but their resultant. Beauty, like goodness and truth, being relative, has no absolute standard. Ruled by the laws of *heredity*, the æsthetic sense varies according to pace, sex and age—now strong where the moral and intellectual faculties fail, now weak where these are marked. In the environment, culture, art and public taste are determining influences. Finally, the need of change brings about, by natural selection, new phases of art and of appreciation.

E. PACE.

Washington.

J. JAURÈS, *De la Réalité du Monde Sensible*, Paris, Alcan. 1891. p 370.

The reality of the external world is not a mere dispute of the schools because the mind had asked itself this question before there was a scholastic tradition, and before curiosity had been artificially refined. The book is a thesis for the doctorate at the Sorbonne. The author was known as a political orator, and his work is here marked by an elocution of style which caused P. Janet to compare it with a symphony. It adds little that is new, and its solution is substantially that of Thomas Aquinas.

ARRÉAT, *Psychologie du Peintre*, Paris, 1892 p. 264.

This is a series of etchings in ink such as one would like to read at Barbizon. The author's own words take up the least part of the book, for he allows the painters themselves to do the talking; and if we hear the same voice more than once, the repetition comes of the arrangement. In five parts, A. delineates the physique, the vocation, the mental qualities, the character and the pathology of the painter. The artist has a certain air about him by which he is easily recognized in a crowd; but to say just in what this consists, to single out a typical face, is not easy. Physiologically, there is no uniformity beyond a nervous excitability, which often leads to excess of various kinds. Nor is the painter's genius always inherited; for though, out of a list of three hundred, two thirds are descendants of painters or artificers, there still remains a considerable number whose ancestry had no artistic bent. But whatever its origin, the painter's vocation, with its peculiar æsthetic traits, asserts itself at an early age. It is shown, as a rule, in precocious children, quick to admire and keen to analyze the beauties outspread to the eye. Impressions thus received fasten on the imagination; the visual elements and the motor elements of memory unite; the hand is as true in reproducing as the mind in retaining. The particular elements, however, which are imaged and transferred to canvas depend